

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2007-2315-HCM

HEARING DATE: October 18, 2007
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2432 N. Hyperion Ave.
Council District: 4
Community Plan Area: Silver Lake-Echo Park-
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 2 of Block 27 MR 17-
65/68

PROJECT: Historic-Cultural Monument Application for the
HAVEN OF REST

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: John R. King and Michael S. Simpson
2432 Hyperion Ave
Los Angeles, CA 90027

APPLICANT: Silver Lake Neighborhood Council

**APPLICANT'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Ave. 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, Manager
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: April 25, 2007 Historic-Cultural Monument Application

FINDINGS

The subject building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of Streamline Moderne style commercial architecture.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1941 and located in the Silver Lake area, this two-story commercial building exhibits character-defining features of Streamline Moderne architecture. The U-shape plan building has an off-center entrance with a four paneled door with louvers in each panel as found on ships. A concrete walkway resembling a ship gangway leads to the entrance.

The flat roof is covered in composition shingles and is characterized by rounded corners, long rounded eaves, and horizontal banding. The exterior is clad in stucco with metal trim. Windows consist of port hole windows arranged symmetrically with nautical lights placed between doors and windows. A porch space and a second story balcony run the length of the façade with an exterior stairway connecting them. A simple steel railing of heavy wire mesh covers the porch space, balcony, as well as the gangway-style entrance. Rounded steel poles rise from the flooring to the roof overhang. Interior spaces include a recording studio. Landscape consists of a grassy lawn surrounding the subject building.

The proposed Haven of Rest historic monument was designed by an unknown architect or builder. The subject building uses a nautical theme in its architectural style and layout. The subject building was built in 1941 by a Christian singing quartet known as “The Crew of the Good Ship Grace” (founded in 1934) and served as a recording studio and a base for their ministry. The group used a nautical theme in their presentations and the subject building was designed to emulate that theme. The Haven of Rest Ministry used the studio until 1998 and the ministry continues to produce Christian music and radio broadcasts.

Alterations to the subject building include the addition of a rear control room and side building in 1983. The subject building is still currently used as a recording studio.

DISCUSSION

The Haven of Rest successfully meets one of the specified Historic-Cultural Monument criteria: “embod[ies] the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction.” As a commercial building

designed in the Streamline Moderne, the property clearly qualifies for designation as a Historic-Cultural Monument based on these criteria.

The subject building exhibits a distinguished use of the Streamline Moderne style, incorporating architectural elements such as round windows, curved corners, steel railing, and smooth wall surfaces to appear as a boat structure. While the Streamline Moderne style integrated elements of nautical design, the subject building takes one step further by actually appearing to be a boat (much like the c. 1937 Coca-Cola Building, Historic-Cultural Monument #138). The design is also a direct reference to the original tenants of the subject building, the Christian singing quartet known as “The Crew of the Good Ship Grace.”

BACKGROUND

At its meeting of August 16, 2007, the Cultural Heritage Commission voted to take the application under consideration. On October 4, 2007, the Cultural Heritage Commission toured the subject property.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2007-2315-HCM

HEARING DATE: August 16, 2007
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2432 N. Hyperion Ave.
Council District: 4
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APPLICANT: Silver Lake Neighborhood Council

**APPLICANT'S
REPRESENTATIVE:** Charles J. Fisher
140 S. Ave. 57
Los Angeles, CA 90042

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10(c)4 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning
[SIGNED ORIGINAL IN FILE]

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, Manager
Office of Historic Resources

Lambert M. Giessinger, Architect
Office of Historic Resources

Prepared by:
[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: April 25, 2007 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1941 and located in the Silver Lake area, this two-story commercial building exhibits character-defining features of Streamline Moderne architecture. The U-shape plan building has an off-center entrance with a four paneled door with louvers in each panel as found on ships. A concrete walkway resembling a ship gangway leads to the entrance.

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The proposed Haven of Rest historic monument was designed by an unknown architect or builder. The subject building uses a nautical theme in its architectural style and layout. The subject building was built in 1941 by a Christian singing quartet known as "The Crew of the Good Ship Grace" (founded in 1934) and served as a recording studio and a base for their ministry. The group used a nautical theme in their presentations and the subject building was designed to emulate that theme. The Haven of Rest Ministry used the studio until 1998 and the ministry continues to produce Christian music and radio broadcasts.

Alterations to the subject building include the addition of a rear control room in 1983. The subject building may possibly still be in use as a recording studio and/or as a private residence.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property is significant enough to warrant further investigation as a potential Historic-Cultural Monument.

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT HAVEN OF REST
2. STREET ADDRESS 2432 N. HYPERION AVENUE
CITY LOS ANGELES ZIP CODE 90027 COUNCIL DISTRICT 4
ASSESSOR'S PARCEL NO. 5432-003-026
3. COMPLETE LEGAL DESCRIPTION: TRACT IVANHOE, AS PER MAP FILED IN BOOK 17, PAGE 65 THROUGH 68 OF
MAP, IN THE OFFICE OF THE COUNTY RECORDER OF LOS ANGELES COUNTY.
BLOCK 27 LOT(S) 17, EX E 110 FEET ARB. NO. 2
RANGE OF ADDRESSES ON PROPERTY 2428-34 N. HYPERION AVENUE AND 2660-68 W. TRACY STREET
4. PRESENT OWNER JOHN R. KING AND MICHAEL S. SIMPSON
STREET ADDRESS 2432 HYPERION AVENUE
CITY LOS ANGELES STATE CA ZIP CODE 90027-4714 PHONE (323) UNLISTED
OWNER IS: PRIVATE PUBLIC
5. PRESENT USE RECORDING STUDIO ORIGINAL USE RECORDING STUDIO

DESCRIPTION

6. ARCHITECTURAL STYLE STREAMLINE MODERNE
7. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORKSHEET)
(SEE DESCRIPTION WORKSHEET)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT HAVEN OF REST

10. CONSTRUCTION DATE: FACTUAL 1941 ESTIMATED _____
11. ARCHITECT, DESIGNER, OR ENGINEER: UNKNOWN
12. CONTRACTOR OR OTHER BUILDER: CREW OF THE GOOD SHIP GRACE (OWNER)
13. DATES OF ENCLOSED PHOTOGRAPHS MARCH 27, 2007
14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE
15. ALTERATIONS: CONTROL ROOM REAR ADDITION BUILT IN 1983, CONCRETE RETAINING WALLS IN 1953 AND 1996.
STUDIO INTERIOR WAS REMODELED IN 1983 WHEN ADDITION WAS BUILT.
16. THREATS TO SITE NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
17. IS THE STRUCTURE ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE; INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH SITE (SEE OPTIONAL SIGNIFICANCE WORKSHEET) THIS STREAMLINE MODERNE STRUCTURE WAS BUILT BY THE GOSPEL QUARTET KNOWN AS "THE CREW OF THE GOOD SHIP GRACE". FOUNDED IN 1934, THE SINGERS DID A REPERTOIRE OF TRADITIONAL CHRISTIAN HYMNS AND CONTEMPORARY CHRISTIAN MUSIC. THE BUILDING EMBELLISHES A NAUTICAL THEME THAT WAS VERY PREVALENT IN MANY OF THE MID 20TH CENTURY CHRISTIAN MINISTRIES, ESPECIALLY AMONG THE YOUTH MOVEMENTS. THE STRUCTURE IS DESIGNED TO APPEAR LIKE A BOAT FLOATING ON THE GRASSY WATERS OF THE PROPERTIES LANDSCAPING. THE CREW NAMED THE STUDIO BUILDING "HAVEN OF REST" IN REFERENCE TO GOD BEING A PORT PROVIDING SAFETY FROM THE STORMS AND TUMULTS OF LIFE. NO ARCHITECT IS NOTED ON THE ORIGINAL PERMITS, BUT THE DESIGN WAS SUBSEQUENTLY APPROVED BY THE CITY ARTS COMMISSION. A CITY EMPLOYEE NAMED ROBERTS STATED ON THE BACK OF THE PERMIT THAT AN ARCHITECT WOULD BE REQUIRED TO FINALIZE THE PLANS, HOWEVER THAT PERSON'S NAME DID NOT APPEAR ANYWHERE ON THE TWO PERMITS. WHOEVER DID THE DESIGN, IT EXEMPLIFIES THE CHARACTER DEFINING FEATURES OF THE STREAMLINE MODERNE STYLE WITH AN EMPHASIS ON THE NAUTICAL ELEMENTS, SUCH AS A GANGWAY FOR THE ENTRY, NAUTICAL RAILINGS AND LIGHTS, AS WELL AS PORT HOLES FOR THE WINDOWS.
19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) LOS ANGELES CITY BUILDING PERMITS PER ATTACHED, LA COUNTY ASSESSORS RECORDS, RECORDED DEEDS, LORIN J. WHITNEY AUTOBIOGRAPHY, VARIOUS LOS ANGELES TIMES ARTICLES AND ADVERTISEMENTS AND THE HAVEN MINISTRIES WEB SITE.
20. DATE FORM PREPARED APR 25, 2007 PREPARER'S NAME CHARLES J. FISHER
ORGANIZATION SILVER LAKE NEIGHBORHOOD COUNCIL STREET ADDRESS 140 S. AVENUE 57
CITY HIGHLAND PARK STATE CA ZIP CODE 90042 PHONE (323) 256-3593
E-MAIL ADDRESS: ARROYOSECO@HOTMAIL.COM

DESCRIPTION WORK SHEET

TYPE OR PRINT IN ALL CAPITAL BLOCK LETTERS

THE HAVEN OF REST IS A 1 1/2 STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES
STREAMLINE MODERNE, RECTANGULAR PLAN RECORDING STUDIO
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (SEE CHART) STRUCTURE USE (RESIDENCE, ETC)
WITH A STUCCO FINISH AND METAL TRIM.
MATERIAL (WOOD SIDING, WOOD SHINGLES, BRICK, STUCCO, ETC) MATERIAL (WOOD, METAL, ETC.)
ITS FLAT ROOF IS COVERED COMPOSITION SHINGLES. GLASS AND METAL
ROOF SHAPE (SEE CHART)) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES) WINDOW MATERIAL
PORT HOLE WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE (DOUBLE HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC)

THE ENTRY FEATURES A FOUR PANELED DOOR WITH SMALL LOUVERS IN EACH PANEL, SUCH AS FOUND ON A SHIP.
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

WITH A (DOOR DESCRIBED ABOVE) DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (SEE CHART)
OF THE STRUCTURE ARE ROUNDED CORNERS, HORIZONTAL BANDING, LONG ROUNDED EAVES, BALCONY AND
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (SEE CHART);

PORCH ON THE TWO STREET-FACING ELEVATIONS. PORT HOLE WINDOWS ARE ARRANGED SYMMETRICALLY WITH SIX
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

ON THE NORTH ELEVATION AND FOUR ON THE WEST ELEVATION. NAUTICAL LIGHTS ARE PLACED BETWEEN THE DOORS
ORNAMENTAL WOODWORK SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALITY;

AND WINDOWS. A SIMPLE STEEL RAILING WITH THE OPENINGS FILLED WITH HEAVY WIRE MESH ARE ON THE PORCH
VERTICALITY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

AND BALCONY WITH ROUND STEEL POLES GOING FROM THE PORCH FLOOR TO THE ROOF OVERHANG. THE FASCIA OF
ADDITIONAL DEFINING ELEMENTS

EAVES IS HIGHLIGHTED BY A BROAD HORIZONTAL BAND. THE WALKWAY TO THE PORCH IS SLIGHTLY ARCHED AND CONTINUES THE
ADDITIONAL DEFINING ELEMENTS

RAILING FOUND ON THE PORCH IN A DESIGN THAT RECALLS A GANGWAY TO A SHIP.
ADDITIONAL DEFINING ELEMENTS

ADDITIONAL DEFINING ELEMENTS

ADDITIONAL DEFINING ELEMENTS

SECONDARY BUILDINGS CONSIST OF NONE PRESENT
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE A FULLY EQUIPPED RECORDING STUDIO AND OFFICE SPACE. PHOTOS
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM, SPECIAL GLASS WINDOWS.

WERE AVAILABLE ON A FLASH PLAYER FROM THE FORMER REAL ESTATE AGENCY (THE STUDIO, ALONG WITH THE
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION, CERAMIC TILE, STAIR BALUSTRADES, BUILT-IN FURNITURE, ETC.

ADJACENT PROPERTIES HAVE BEEN LISTED FOR SALE IN RECENT MONTHS) BUT WE WERE UNABLE TO DOWNLOAD THE
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

PHOTOS BEFORE THE SITE WAS TAKEN DOWN FROM THE WEB.
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

IDENTIFY NOTABLE MATURE TREES AND SHRUBS

HISTORIC-CULTURAL MONUMENT APPLICATION

**CITY OF LOS ANGELES
SIGNIFICANCE WORK SHEET**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE HAVEN OF REST IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
STREAMLINE MODERNE ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND / OR

HISTORICAL SIGNIFICANCE

THE HAVEN OF REST WAS BUILT IN 1941
NAME OF PROPOSED MONUMENT YEAR BUILT
THE CREW OF THE GOOD SHIP GRACE WAS IMPORTANT TO THE
NAME OF FIRST OR OTHER SIGNIFICANT OWNER

DEVELOPMENT OF LOS ANGELES BECAUSE THE QUARTET BECAME ONE OF THE EARLIEST POPULAR CHRISTIAN SINGING GROUPS TO MAKE FULL USE OF THE MODERN MEDIA TO GET THEIR MESSAGE OUT TO THE WORLD. FOUNDED IN 1934 BY PAUL MYERS. HE AND HIS FRIEND CHARLEY TURNER RECRUITED BOB BOWMAN AND ERNIE PAYNE TO ROUND UP THE QUARTET AND BROUGHT IN THEIR FRIEND, LORIN J. WHITNEY, AS ORGANIST. THEY FIRST PERFORMED ON KMPC IN MARCH OF 1934. THEY SOON BEGAN PERFORMING ON RADIO STATIONS THROUGHOUT SOUTHERN CALIFORNIA. AS THEIR POPULARITY GREW, THE SINGERS ALSO PERFORMED AT CHURCHES THROUGHOUT THE REGION AND BEYOND. THEY SOON BEGAN RECORDING RECORDS OF THEIR MUSIC. A SEARCH WAS NOW ON FOR A PERMANENT HOME FOR THE MINISTRY. AFTER SEVERAL LOCATIONS AT VARIOUS RADIO STATIONS, THE GROUP EVENTUALLY WOUND UP AT KHJ, WHICH AT THE TIME, HAD STUDIOS ON THE 2ND FLOOR OF THOMAS CADILLAC IN DOWNTOWN LOS ANGELES. THE GROUP WAS ABLE TO OBTAIN A LARGE THEATRE ORGAN AND HAVE IT INSTALLED IN THE BUILDING. THAT ARRANGEMENT ENDED A YEAR LATER WHEN OWNER DON LEE MOVED THE STATION TO IT'S NEW STUDIOS ON MELROSE, HOLLYWOOD. THERE WAS NO PROVISION MADE FOR THE LARGE ORGAN. THAT BUILDING, WHICH IS STILL THE RADIO AND TELEVISION STUDIO FOR KHJ'S SUCCESSOR, KCAL, WAS DESIGNED IN THE STREAMLINE MODERNE STYLE. THE QUARTET, BY THIS WAS WELL OFF ENOUGH FINANCIALLY TO PURCHASE A LOT IN THE SILVER LAKE AREA AND BUILD THEIR OWN STUDIO. THIS BUILDING WAS BUILT, LIKE THE NEW KHJ STUDIO, IN THE STREAMLINE MODERNE STYLE, BUT WITH A FULL NOD TO THE NAUTICAL ROOTS OF THAT STYLE THAT WAS FOUND IN ONLY A FEW BUILDINGS, SUCH AS ARCHITECT ROBERT V. DERRAH'S 1939 COCA COLA BUILDING (HCM 138). ACCORDING TO THE ORGANIST, WHITNEY, THE BUILDING WAS PUT TOGETHER BY "A CHRISTIAN CONTRACTOR" THAT THEY KNEW, WHOSE NAME IS ALSO MISSING FROM THE BUILDING PERMIT, ALONG WITH THE ARCHITECT. WHITNEY WAS HAPPY THAT

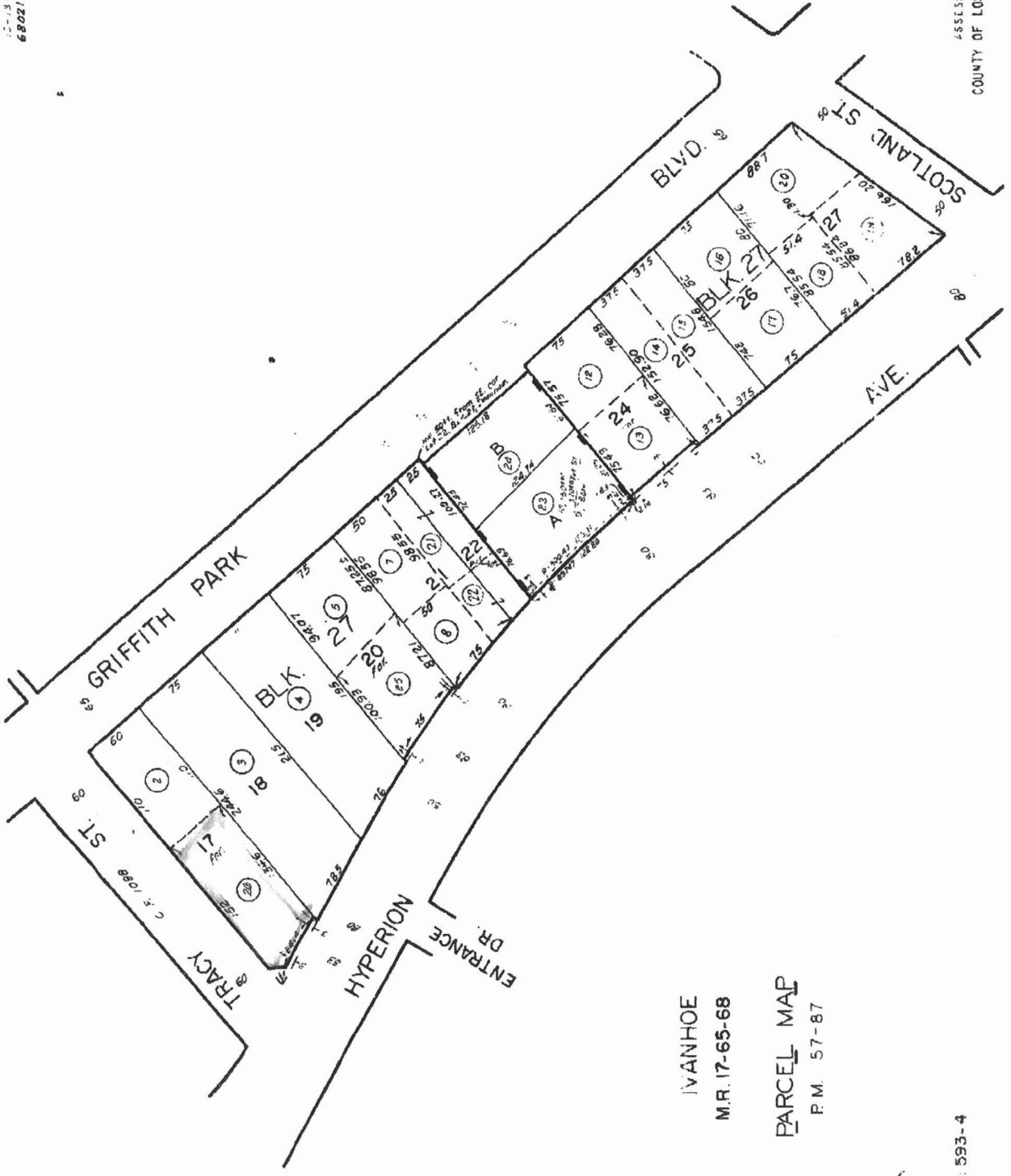
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County of Los Angeles: Rick Auerbach, Assessor

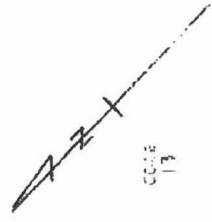
5432 | 3
 SCALE 1" = 80'

1985



IVANHOE
 M.R. 17-65-68

PARCEL MAP
 P.M. 57-87



SCALE
 1" = 80'

FOR REY ASSM'T. SEE 593-4

ASSESSOR'S MAP
 COUNTY OF LOS ANGELES, CALIF.

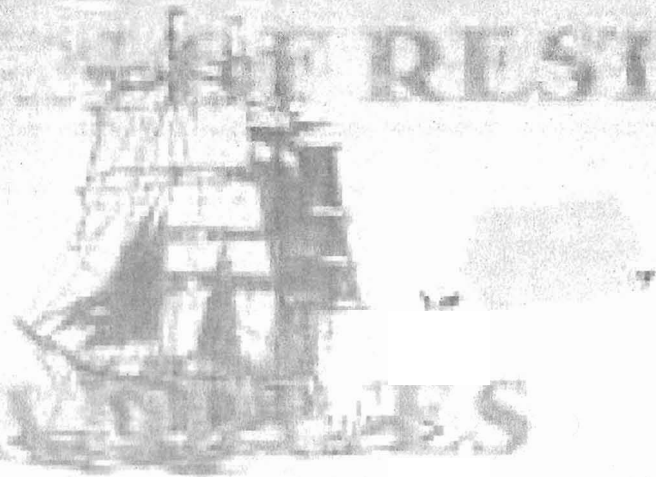
Building Permit History
2432 Hyperion Avenue
Los Angeles

- March 12, 1941: Building Permit No. 7389 to construct a 1-story 4 room 36' X 40' frame and stucco broadcast studio at 3660 Tracy, on Lot 17, Block 27 of Ivanhoe, except the North 110 feet thereof. Remarks: Roberts says no towers on it. Architect required. Zone OK. Note: March 21, 1941; Plans approved by the Board of C. R. for architectural treatment.
Owner: Crew of the Good Ship Grace
Architect: None
Engineer: None
Contractor: None
Cost: \$2,000.00
- March 12, 1941: Building Permit No. 7390 to construct a 1-story 1 room 6' X 10' frame and stucco organ blower room at 3660 Tracy, on Lot 17, Block 27 of Ivanhoe, except the North 110 feet thereof.
Owner: Crew of the Good Ship Grace
Architect: None
Engineer: None
Contractor: None
Cost: \$75.00
- February 16, 1953: Building Permit No. LA52487 to construct a 3' high concrete retaining wall at the rear of the property for parking lot.
Owner: Haven of Rest
Architect: None
Engineer: Robert W. Haussler
Contractor: None
Cost: \$1,500.00
- September 1, 1983: Grading Permit No. LA71741 for fill and recompaction of soil for building addition to existing recording studio.
Owner: Haven of Rest
Architect: None
Engineer: Sorensen
Contractor: Tritle Construction
Cost: 90 cubic yards

- September 1, 1983: Building Permit No. LA71742 to add a 1-story 30' X 32' frame and stucco control room and office and remodel existing studio.
Owner: Haven of Rest
Architect: R. F. Weit
Engineer: Sorensen
Contractor: Tritle Construction
Cost: \$90,000
- October 1, 1996: Building Permit No. HO46080 to tear off existing recording studio roof and reroof with modified cap.
Owner: Haven Ministries
Architect: None
Engineer: None
Contractor: Roy Leach
Cost: \$5,700.00
- January 28, 1999: Building Permit No. HO50764 for a new 8" high concrete block wall approximately 170 lineal feet at front of lot.
Owner: John R. King and Michael S. Simpson
Architect: None
Engineer: None
Contractor: Owner
Cost: \$10,000.00

HAVE NO REST

FAULTS



Richard R. ...
2/22/74



FIRST MATE BOB AND THE CREW OF THE GOOD SHIP GRACE

Memoirs of Lorin J. Whitney

Edited by Bob Kalal



My name is Lorin Whitney. I was born on September 11, 1914, in Madera, a little town about twenty miles from Fresno, California. My father's name was David. He lived a good, long life and died at the age of 92. My mother's name was Caroline. She was resting in her rocking chair after coming home from church when she had a heart attack. She died at the age of 80. I had a sister, Myrtle, and a brother named Harvey.

My father worked for Standard Oil Company as a teamster, delivering oil to the surrounding farms with a team of horses. Later, he was transferred to Fresno and delivered oil and gasoline to service stations by truck. We bought a modest house on the edge of town and though we were poor I didn't realize it. We had plenty of room to grow vegetables and chickens, and my dad was very fond of goats. One of our

nannies had five kids at one time. That was very unusual, and we had a lot of visitors come to see the goats. I even had a goat cart and had a good time as the goats pulled me around. I had plenty of activities to keep me busy and carried the *Fresno Bee* for spending money. My sister Myrtle was attending the Southern California Bible College in Pasadena, training for the ministry. She was ordained as a minister after graduation.

We all attended a local church and were quite excited when we heard that Aimee Semple McPherson was going to have a citywide revival in the Armory Auditorium. We attended nightly and drove downtown in our old Ford. After the very successful crusade produced hundreds of converts, some local Christian men decided we needed a new church to take care of the new converts. Money was raised to build a tabernacle. The church was built with volunteer labor and could seat 1200 people. The name of the church was Full Gospel Tabernacle. It was affiliated with the Assembly of God denomination. I spent many years there with my parents. I accepted the Lord as my Savior at the age of 11 at one of the children's meetings.

My dad was very involved with the church, as Sunday school superintendent, deacon and elder and it was natural that I would be expected to participate. The church had homemade benches and, as a youth, I sprawled out and slept during some of the long services. We had many famous evangelists and some of them were very long-winded.

As I grew older I started dating some of the girls in the church. I never thought of dating outside of the church. I was dating one fairly attractive girl one time. Her uncle came up to me and told me that the Lord spoke to him in a dream that I should marry this girl. I told him that the Lord would have to talk to me personally.

We had a grand piano, but no organ in the church. We also had an orchestra of a few would-be musicians. Among the musicians, my dad played the drums, my brother Harvey played the clarinet and I played the trombone. My folks asked if I would like to play the piano. I reluctantly said yes. My sister helped me before she went off to Southern California Bible College and, after that, I found a local teacher and began to learn the rudiments of music.

My teacher, Mrs. Bannister, and her husband owned a Standard Service Station, and they invited me to work there, pumping gas and greasing cars. For some reason or other, Mrs. Bannister thought that I would enjoy playing the organ. I didn't think too much about it at the time because I had no place to practice.

My father thought I would enjoy going to a Christian boarding school for a year. I wasn't too thrilled with the idea, but thought I could stand it for one year so in 1929, at age 15, I was enrolled in the Monte Vista Christian School, near Watsonville. There were about 200 students at the campus, which was located on a large apple orchard where vegetables were also grown. I lived with another fellow in a tank house, but it

leaked and we moved to an abandoned farm house with outdoor plumbing.

The school was in the process of putting up additional buildings using male students, assisted by part time workers from a local church, for most of the work. I handled a team of horses, hooked up to a Fresno Scrapper, to dig a large hole for the basement that was to become the school dining hall. Later, those same horses would escape sometimes from their corral and because they knew me, I would be given permission to leave school and track them by foot, looking for their hoof prints. The last time I did this, I had to pursue them to the outskirts of Santa Cruz, about a ten mile hike. The horses were so glad to see me that I had no problem getting a rope around them and riding them back to the school.

The people who ran the school liked my work and had heard, from someplace, that I knew something about electricity, so they gave me the job of wiring the building that was to become the girls dormitory. I must have done OK because they were still using the building sixty years later.

Some of us were trying to put together an orchestra and once a week a Professor Andrews came out from Santa Cruz to give us music lessons. One day he came out with a beat up trombone and asked me if I would like to learn how to play it. I said yes and that decision played a significant part in my life later back in Fresno.

I returned to Fresno when I was 16. I probably would have stayed at Monte Vista a little longer but it was taking a drain on my father's finances. I took up piano again with Mrs. Bannister and she again brought up the matter of learning to play the organ.

One morning, while riding my bicycle to Fresno Tech High School, I passed a church that was unloading a small theatre organ. After a period of time I asked the pastor if I could practice on the organ. He agreed if I would pay a small sum for the electrical power used. I bought an organ book and, with the help of Mrs. Bannister, I began to catch on to the organ. My sister had some popular music of the day that I enjoyed playing and, after a period, the pastor asked me to play occasionally at the church.

I was quite active in sports at Fresno Tech, and was halfback on the varsity football team. I also played trombone in the school band, and was selected to play my trombone in a ten piece band that played for school dances. This was quite different than what I was used to and, after a lot of discussion and prayer with my folks, I dropped out of the worldly group. Dad did buy me a Ford coupe with a rumble seat, though. It was pretty neat and I didn't have any trouble getting dates with the local girls. I also learned quite a bit about cars by taking the engine apart and keeping it running.

One Sunday, we had a group of musicians from Southern California Bible College, the same school that my sister had attended, put on a program. They were on a summer deposition, deputation project, and were traveling along the Pacific Coast advertising the school. They were fine musicians and I decided that, if possible, I wanted to continue my schooling at SCBC. I had just finished my first year at Fresno State College. My dad managed the finances and I enrolled at Southern California Bible College for the fall semester.

The school, formerly a boys military school, had about two hundred students enrolled. I continued my study of the piano and organ and, for organ practice, used an old tracker organ in a nearby church.

Near the end of the semester, a couple of fellows driving an old Ford stopped at the school. They were forming a male quartet and were looking for a bass and a baritone to complete a foursome that would sing on a new radio program. Ernie Payne and Bob Bowman auditioned and were selected for the parts. It was mentioned that they would also need someone that played the organ. I just happened to be nearby and the fellows introduced me as the only organist at the school. We rehearsed together until we felt that we could perform satisfactorily and aired our first program in March of 1934 on KMPC, a 50,000 watt station in Beverly Hills. I was 20 years old.

The time for the half hour program was 3 p.m. every afternoon. The theme of the program was nautical and the first mate that did the speaking was Paul Myers. I played an organ solo in the middle of the program. The boat that we were supposed to be on was called the Good Ship Grace. The singers were called the Crew of the Good Ship Grace and the theme song was a chorus from an old hymn that started, *I've anchored my soul in the "Haven of Rest."*



It was the depression of the 1930s. We did not buy time on the radio, but were a sustaining program. Radio stations were not yet selling time



of dress was established from that time on.

Radio KNX, another independent radio station, invited us to be on their station. They also were 50,000 watts of power in their outreach. Their studio was in downtown Hollywood on the second floor of the Otto K. Olsen Building. It was equipped with a small Robert Morton organ that had a great sound. After we were there for about a year, the station built new studios on Sunset Blvd., again equipping the studios with a Robert Morton pipe organ, this one a larger instrument. Charles Fuller and *The Old Fashioned Revival Hour* used the same studio and we got acquainted with them. When he moved to the Municipal Auditorium in Long Beach, I was invited to play for some of the programs. KNX had a large following and covered most of California. This enabled us to have personal appearances in a lot of other cities. Most of the churches had organs and this gave me a chance to learn about different organs.

We changed stations about every two years. Radio KFI in Los Angeles was our next move. They also were a 50,000 watt station. They gave us a daily afternoon broadcast and one in the evening. They also sent us to the Blue Network (ABC) for a transcontinental broadcast.

One evening, we had a missionary speaker named Cuba Hall, and her husband, John. It turned out that Cuba had gone to school with my sister, Myrtle, back in the 1920s. They were missionaries from Africa, and had brought with them Cuba's sister, Aimee Hill, to watch over one of the younger children. I was very impressed with Aimee and managed to meet with her afterward. I had already checked out most of the other girls in the school. I found out where Aimee lived, in a little town called Brea, and decided to make a call on her. There were no freeways in those days so it took about an hour to get there.

I went to their home and was invited in. Her parents and the whole family were Christians and they were very friendly to me. I managed to have a date with Aimee a few days later. After a few dates, I had fallen in love with Aimee and knew she was the girl for me. We were married over Radio KFI at 10 p.m., March 17, 1937. The radio station covered half of the United States at night. We notified our relatives out of state and had them tune in. KFI had only a Hammond organ so they allowed us to use the facilities of a church that had a fine organ.

The next move was to the Don Lee Broadcasting Company radio station in Los Angeles. They had a large assortment of stations on the Pacific Coast. They offered us a daily program on the network and a transcontinental program on Sunday. KHJ was located on the second floor of a Cadillac dealer in downtown Los Angeles. The studio had a two-manual Estey pipe organ that wasn't too good. We asked the management if we could move the Estey out and bring in a Wurlitzer theatre organ. They agreed and the crew and I removed the Estey, which is now in the Church of the Reconciliation in Forest Lawn in Glendale.

A dear old lady who was a widow and a great fan of *Haven of Rest* gave us the money to buy a theatre organ and have it installed in the studio. This meant that we wouldn't have any organ but the Hammond for three months. A fellow by the name of Don Leslie had invented a new speaker for the Hammond organ. He loaned us the experimental model and we connected it to the Hammond. Wow! It sounded great. It became very popular and thousands have been sold over the years. We finally got the Wurlitzer installed and it had great sound; however, we only got to use it in this studio for one year.



We were informed by the Don Lee organization they were building new studios in Hollywood. They had made no provision for the organ. We contacted Aunt Mary again and told her our problem. She suggested that we build our own studio. We got a Christian contractor and built the *Haven of Rest* studio in East Hollywood. Provision was made for the pipe organ. The studio worked out very well and is still being used after 50 years.

I played the Hammond for ten years at Youth for Christ. Rudy



Atwood and I were a team. We played marches and all kinds of music the young people liked. Christ for Greater Los Angeles was a group of men that sponsored revival meetings in L.A.

They usually used large tents. I played for most of these events. I first met Billy Graham in 1945 (age 31) as he spoke for one of the YFC meetings. In 1949 they put up a large circus tent seating 5000 in downtown L.A. I was asked to provide a Hammond organ and be the organist for the crusade. It was planned to run three weeks, but went to eight weeks. I was then asked to travel with Billy and his crew, but decided against it. Later in 1956 (age 42), I did join the team for two years.

Broadcasting over the Don Lee Network let us have meetings all over the coast. Tape recording had not been invented yet, so we had to broadcast live from the little cities and theatres that had a pipe organ. I was asked by Dr. Tovey of Biola College if I would consider teaching the Hammond organ. They had several students that wanted to learn the organ. I wound up with 15 students and went to the college once a week to give lessons.

During World War II I took a job at Lockheed Vega in Burbank, California. I specialized in hanging the large wings on the Hudson Bombers. In order to be at the *Haven of Rest* studio in the early morning, I had to work the graveyard shift. It was a tough shift and I was always sleepy during the day. I actually fell asleep once during the live radio program. It was while the narrator was speaking and I was only out for a few seconds. No one seemed to notice the difference. My draft board had put me in 1A and I fully thought I would have to go into military service. They evidently thought my job was more important and they never called me.

In the early days of television, George Beverly Shea and I made a film called *Singing I Go*. The studio was on top of Mount Lee and was the only studio in L.A. at that time. The studio was called W6AO and was only on for a few hours in the evening.

I had always wanted my own pipe organ in my home. My next-door neighbor was a builder and I had him design a home that could handle a pipe organ. I purchased a two-manual Wurlitzer from the Hollywood Theatre in Hollywood. The California Organ Company removed the organ and restored it in our home in Glendale.

I had a broadcast line to a radio station in Pasadena where, with a girls trio, we had an evening program. I also had a line to KGER in Long Beach and had regular broadcasts with Dr. Bob Pierce of *World Vision* fame. After the Billy Graham Crusade in L.A. closed, I made a series of records with George Beverly Shea, soloist with Billy Graham. They were made for ministers who wanted to get on the radio, but had no Christian music. We were using the organ for all kinds of singers. My wife had to be very careful about noise, as the microphones were very sensitive. She encouraged me to put up a commercial building with a large organ. This would give her the freedom of the house.



I thought about it and again went to my next-door neighbor who designed a studio with room for a large organ. We found a very nice piece of property about a mile from our house. There were no organs for sale in L.A. that we knew of. We went to the headquarters of 20th Century Fox and had a talk with the man in charge. They weren't sure they wanted to sell the organs, as they didn't know what the future held. They finally gave us a list of organs in San Francisco area theatres. They were sure that they would not be using any of these organs again. While the studio was being built, Buster Rosser and I went to San Francisco and checked out the organs in several theatres.

We looked at several organs that were in bad shape. We finally went to the Fox Theatre in Redwood City. The console and piano were disconnected and placed back stage. The pipes and organ parts were in two separate rooms and protected with two large doors. We went inside and were thrilled with the contents. It looked like the organ had just come from the factory. We learned later that the organ had been installed by a large organ company named Schoenstein. We were thrilled with our find and went back to Fox and made a deal at a very good price. We had a drayage company move it to Glendale. I had a friend nearby that had a lot of empty space in the back of his print shop. He allowed me to store the organ there until we could move it to the studio.

Buster Rosser and I did most of the installing but several other people volunteered their services over a period of time. James Nutall, who had a shop nearby, was a professional tuner for the organs when they were used in theatres. He voiced the reeds and adjusted it to our liking. It took us about three months to finish installing the organ. Although there were several theatre organs in the L.A. area, hardly any were in as good a shape as this one.

When a local church received permission to start a radio station, KHOF-FM, they used our control room for several months. The organ became a favorite for many recording artists including Eddie Dunstetter, George Wright (who never recorded at the studio, but enjoyed playing the instrument) and Gordon Kibbee. Sacred records and material were scarce in those days. I furnished half hour organ concerts three times a day. I still have most of those tapes and play them occasionally.

Over a period of time, I made over 500 15-minute radio programs called *The Quiet Time*. Many of the programs are still being heard on religious stations.

The studio was the headquarters for the L.A. Theatre Organ Club. We could seat 200 people and had frequent concerts played by nationally known organists.

In 1965, Aimee and I went with a group of people to the Holy Land. This is a trip that I would recommend to everyone at some time in their life.

I was invited to play for a crusade in Osaka, Japan in 1968. The speaker was an old friend, Dr. Bob Pierce. We had a three-week crusade and good results. They had a Hammond organ and a 75-piece orchestra and choir. We were staying in a fine hotel which had an extra dining room with American food. Robert Stack and Dorothy Malone were making a picture there so we got acquainted with them as we usually ate about the same time. Andre Segovia, world famous guitarist, was also there.

A group of men from the Walt Disney Studio came in to visit me one day. They were overloaded at their Burbank studios and wanted to rent our studio for their kiddies programs. We also made the sound tracks for many of their pictures. They stayed with us for several years. Another film group called Hanna Barberra Productions used our facilities with full orchestras for their films.

We were making records for dozens of religious customers. We were getting a very good sound and people were coming from a long distance to use our facilities. Many of the secular groups recorded late at night and early in the morning, which left us free for our regular activities. They would bring their own engineer and have the place all to themselves.

We also had a B studio which took the load off the A studio. It was equipped with a Steinway piano and a Hammond organ. A couple of blocks down from the studio was our tape-duplicating studio with a small audio studio. Jim Dobson made his first *Focus On The Family* program there in 1977. Most of the Christian broadcasters had to send their programs out to radio stations on audio tape. We had the facilities for doing this at the duplicating studio.

We were beginning to think about retirement, and MCA needed a place for their recording studio, as the one in Hollywood was being torn down for a new building. In 1978, we came to an agreement and MCA purchased what is now the MCA Music Media Studios. The Robert Morton organ was sold to Paul Michelson, keyboardist for Billy Graham, and is now in storage.

Shortly after retiring, my wife, Aimee, and I took a long trip to the Far East Broadcasting Studios. We went with Dr. and Mrs. Robert Bowman, President of Far East Broadcasting Studios. We were treated like royalty and Bob and I gave a concert in Singapore. We also visited Bangkok, Manila, Tokyo, Korea and Hong Kong.

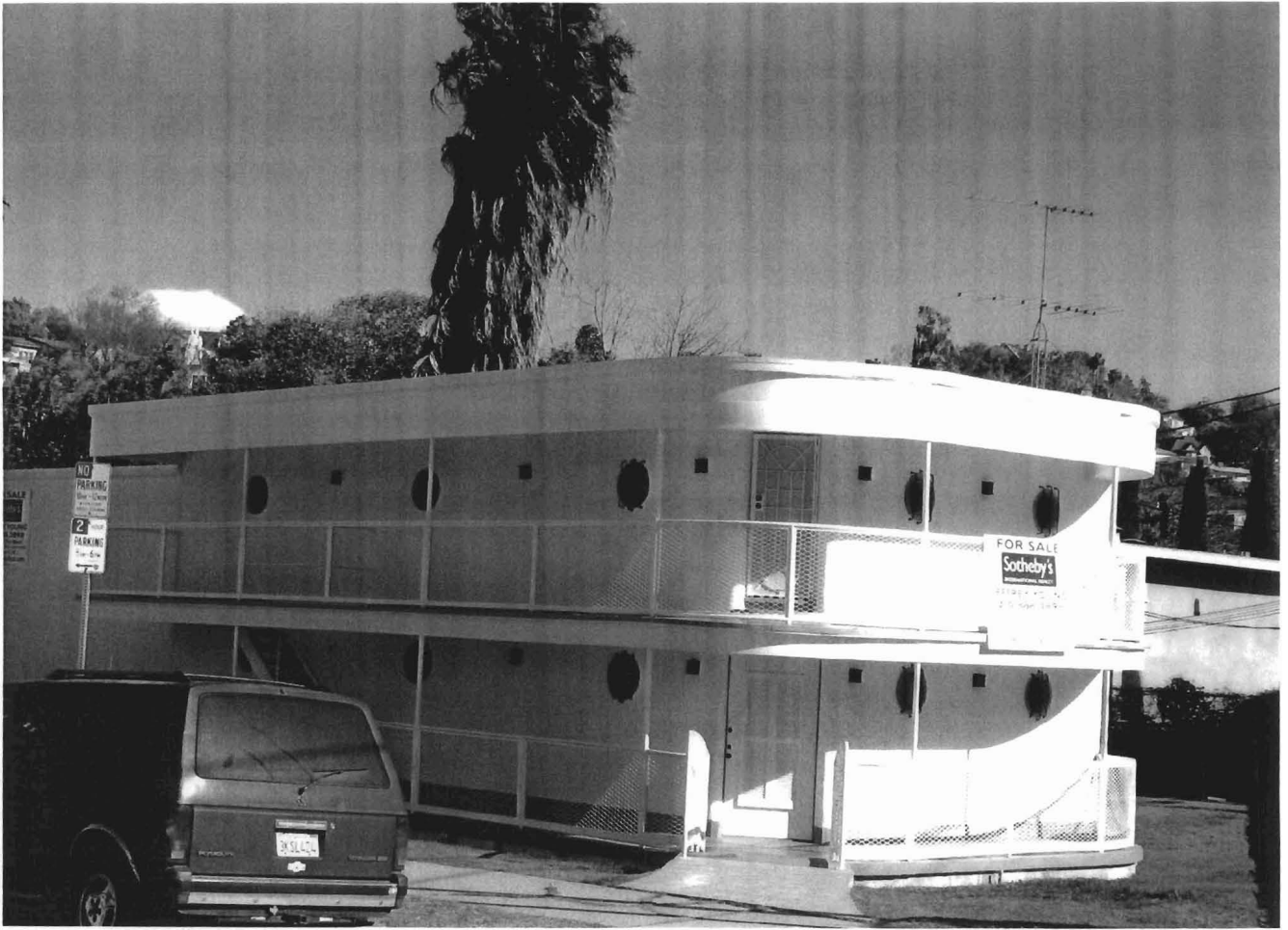
We have been very happy here in our place in Newport Beach since we sold our Glendale home. The residence organ in Glendale was installed in the Calvary Temple in Seattle. After it was installed, I went up and dedicated it for them. We have a Rodgers Trio organ in our apartment and, on occasion, I will substitute for the regular organist at our Presbyterian church.

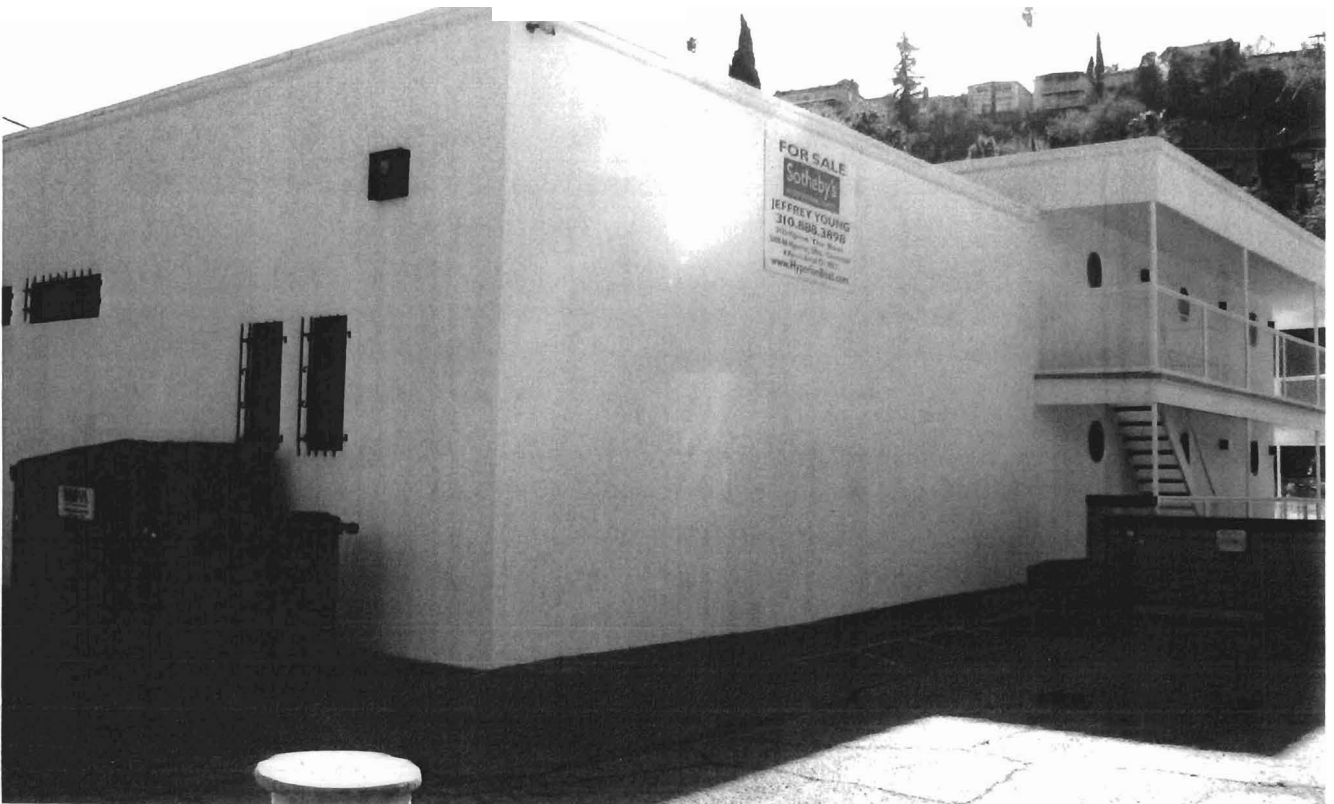
Aimee and I have a daughter, Joan, a son, Eugene, and two grandchildren, Eric and David, all of whom we are very proud. With a life of fulfillment and friends, we feel that we have truly been blessed.

Webmaster's note: The source material for this article was contributed by Harvey Whitney. Bob Kalal and

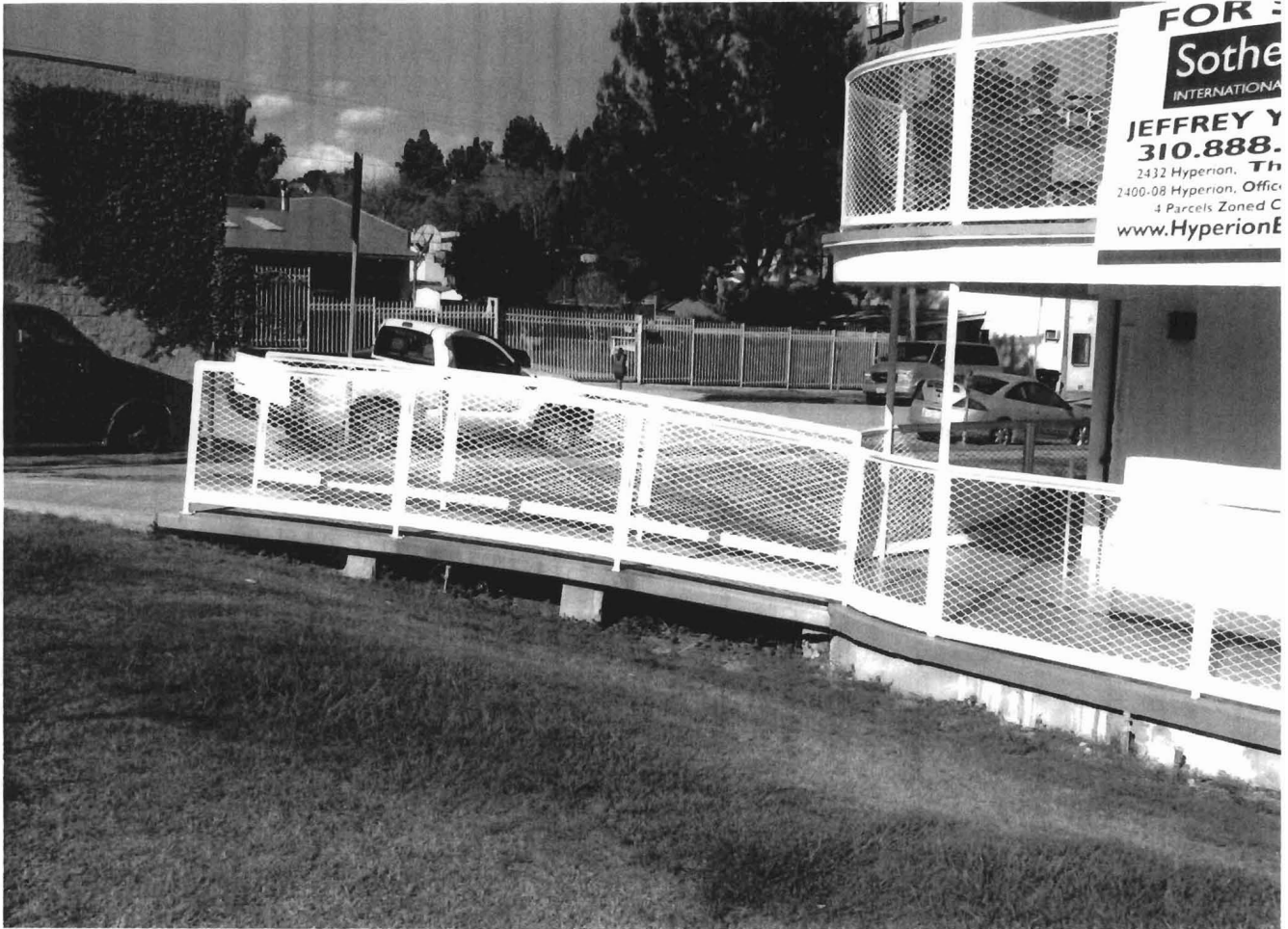
Harvey Whitney passed away in the Spring of 2001. Sierra Chapter wishes to recognize both of these men for their monumental contributions to the Chapter and ATOS during their lifetimes. R.I.P.

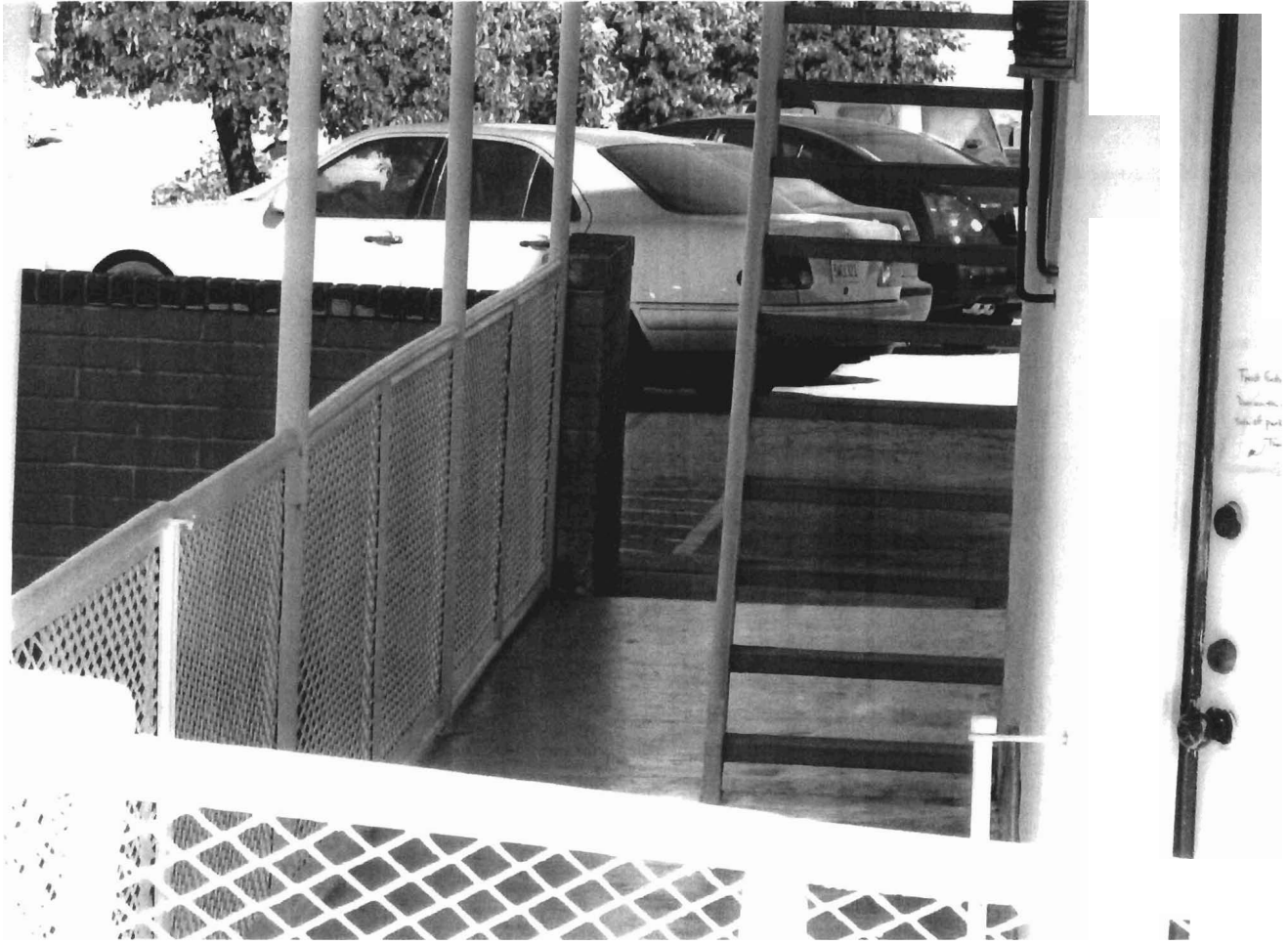


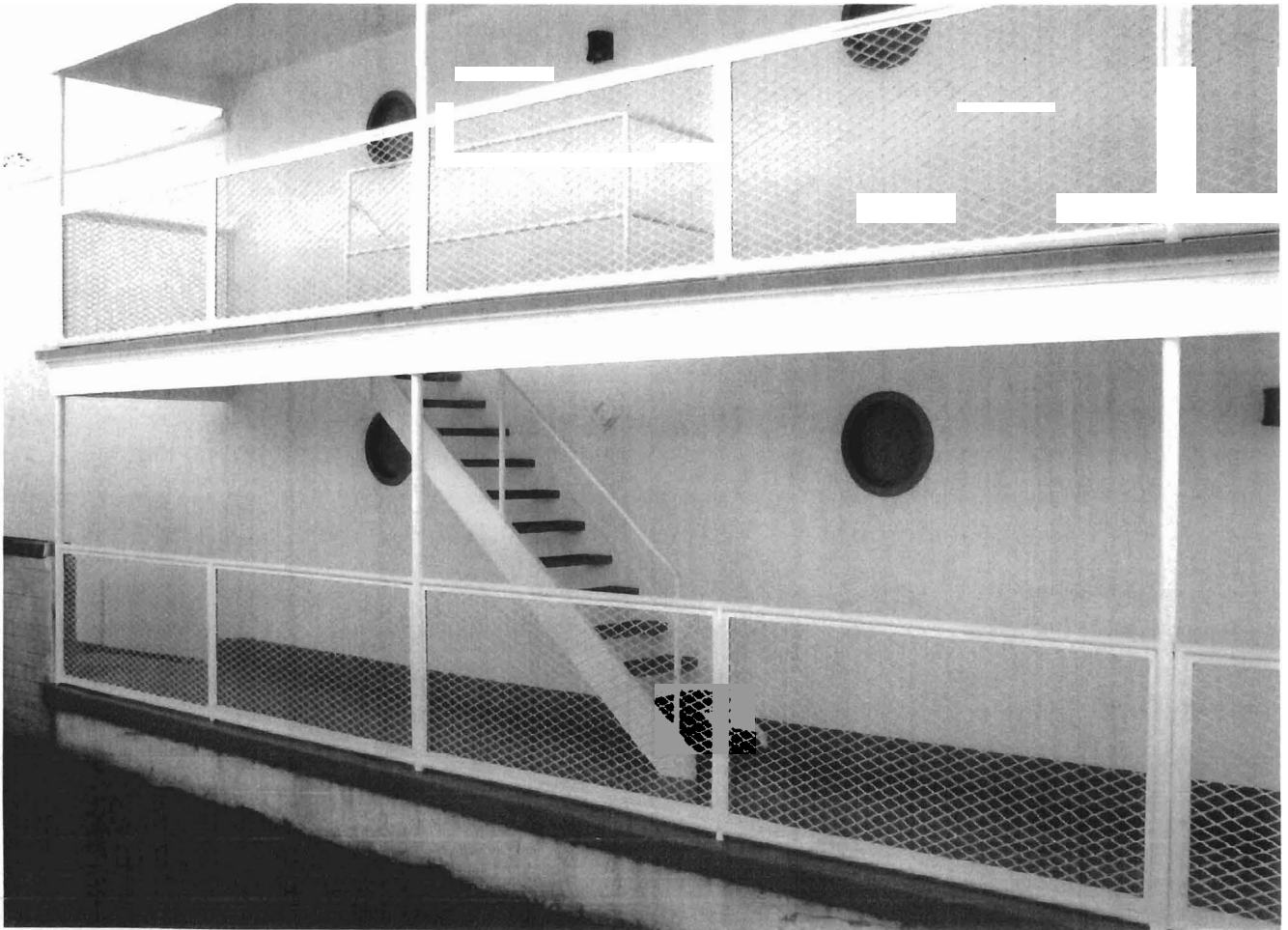
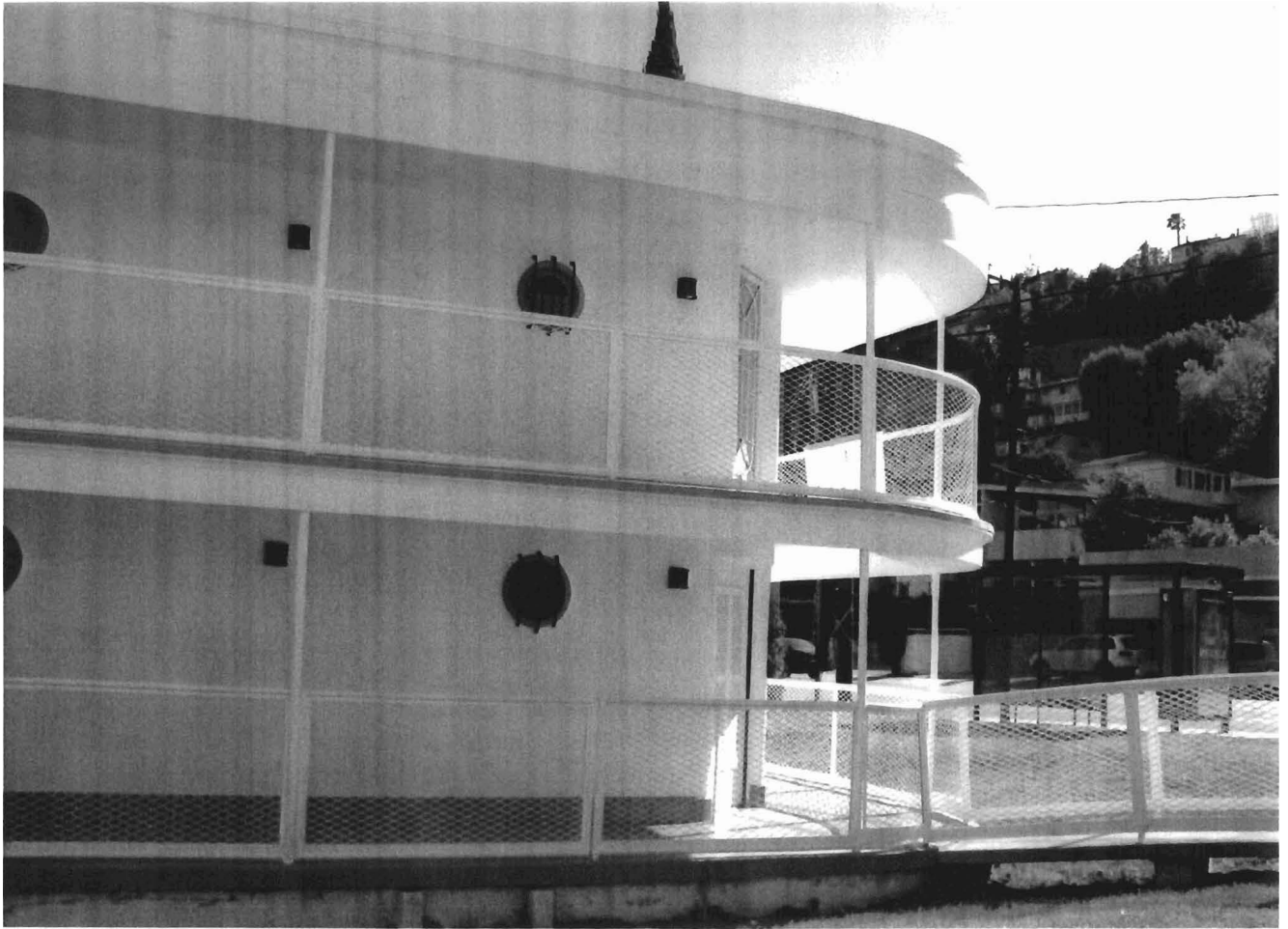




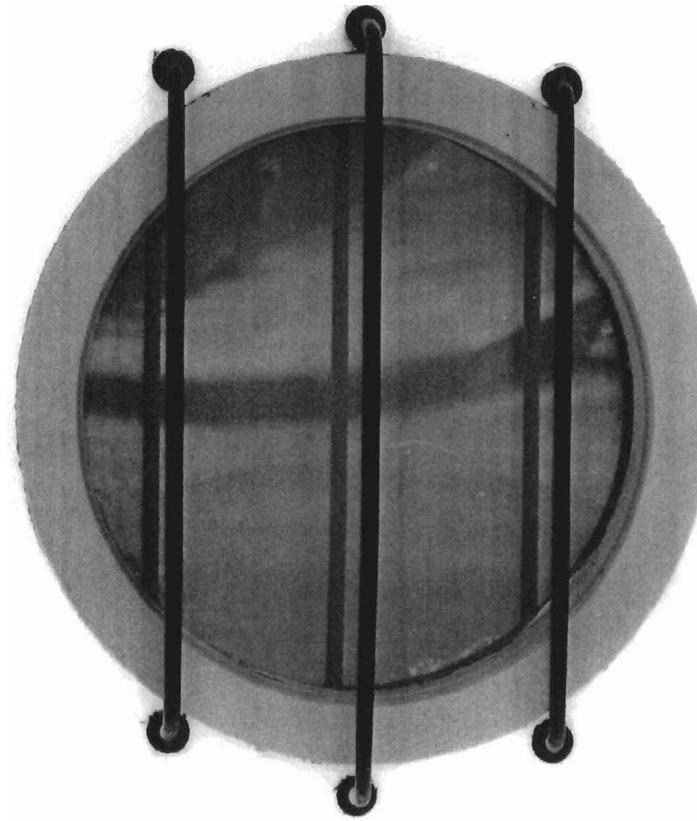




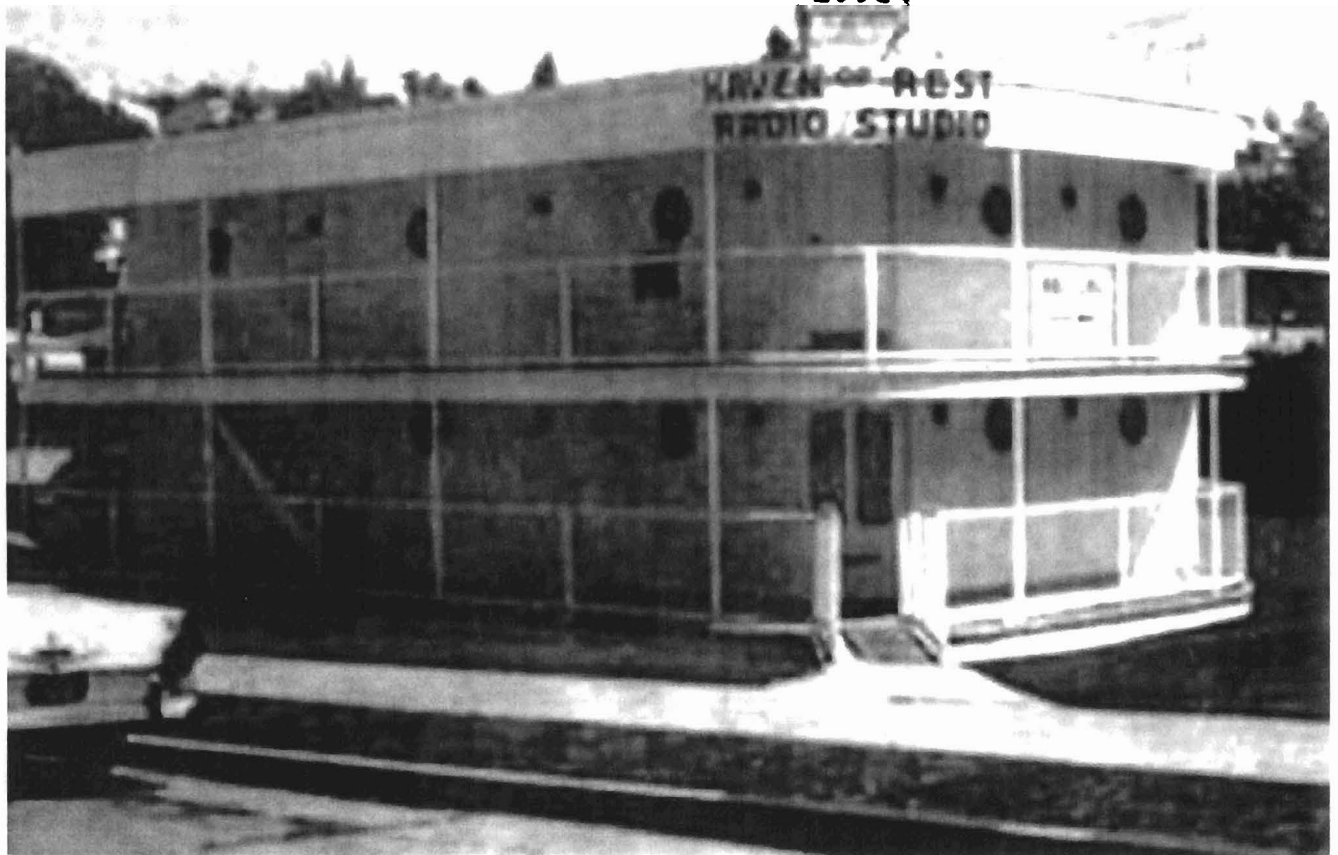


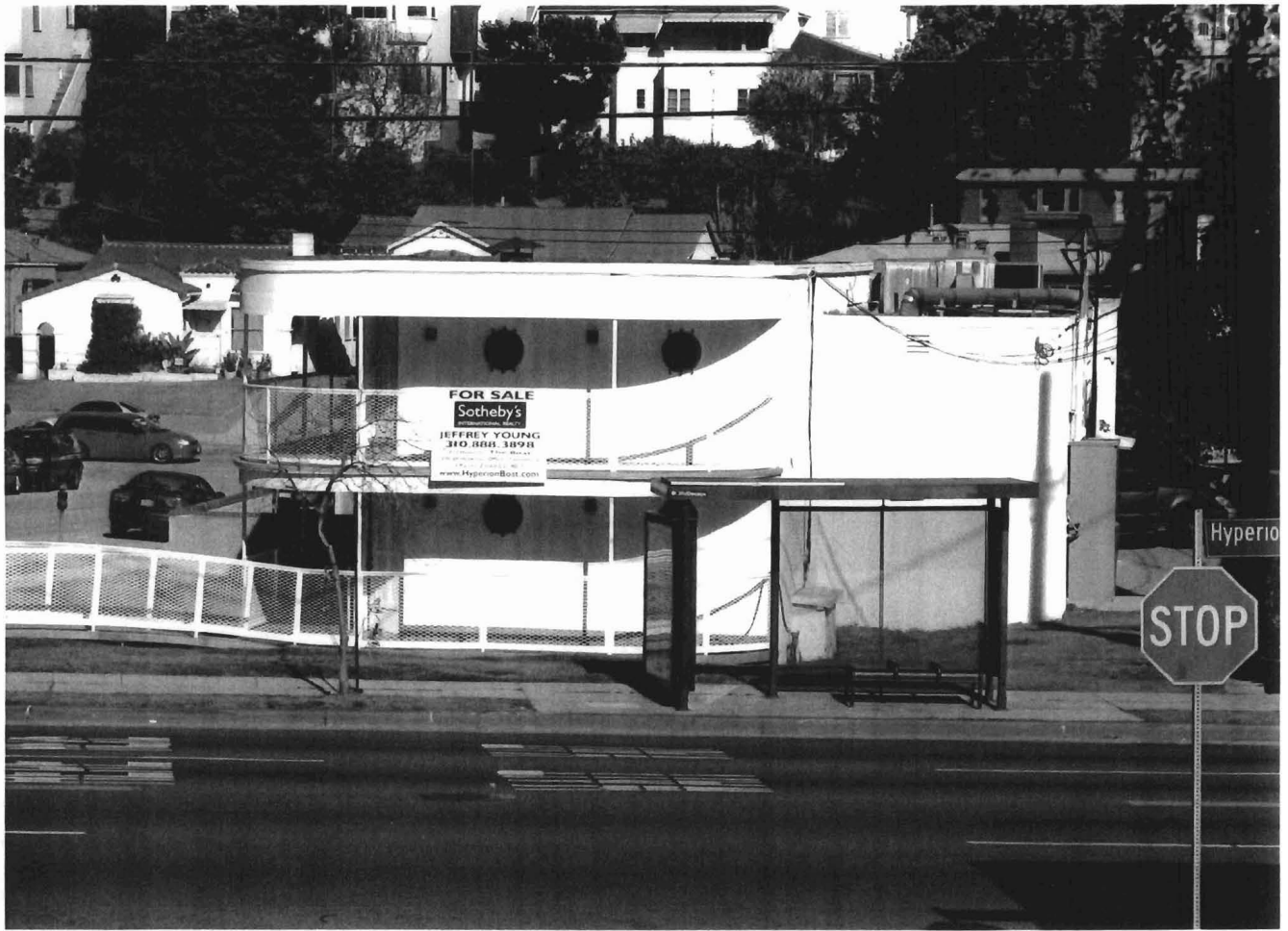












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CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building
OF
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place within the City of Los Angeles.
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be, prohibited by ordinance of the City of Los Angeles.
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 17 AK 27 (Except E 14 110)

Tract Ivanhoe

Location of Building 3662 Tracy St., S.E.
(House Number and Street)

Between what cross streets Hyperion & Griffith

Approved by
City Engineer
[Signature]
Deputy

USE INK OR INDELIBLE PENCIL

- Purpose of building Broadcast studio Families no Rooms 4
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) CREW of the good ship GRASS Phone CR. 12576
- Owner's address 3660 Tracy
- Certificated Architect none State License No. Phone
- Licensed Engineer u State License No. Phone
- Contractor none State License No. Phone
- Contractor's address none W.P.
- VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) 2000.00
- State how many buildings NOW on lot and give use of each. one studio
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 36 x 40 No. Stories 1 Height to highest point 16' Size lot 40 x 134'
- Type of soil clay Foundation (Material) concrete depth in ground 18"
- Width of footing 18" Width of foundation wall 6" Size of redwood sill 2 x 6
- Material exterior wall stucco Size of studs (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor 2 x 8 Second floor 2 x 8 Rafters 2 x 6 Material of roof compo.
- Chimney (Material) no Size Flue no No. inlets each flue no Depth footing in ground no

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not, I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here E. L. Anderson
(Owner or Authorized Agent)
By E. L. Anderson
CR 12576

Plans, Specifications and other data must be filed if required

PERMIT NO. <u>7389</u>	FOR DEPARTMENT USE ONLY <u>4723</u>			Fee <u>9.00</u> Stamp here when Permitted <u>MAR 02 1941</u>
	Plans and Specifications checked <u>[Signature]</u>	Size <u>C</u>	Fee <u>4</u>	
PLANS <u>15-20-1-10</u>	Project on verified <u>[Signature]</u>	Side Line <u>Nil</u>	tree Winding	
	Plans, Specifications and Application checked and approved <u>[Signature]</u>	Application		
	For Plans	Filed with	Specified	